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EMILY BIRNBAUM | NEWS EDITOR



Students fight for better representation

SHANE CANFIELD

Students launched two separate campaigns over the past several weeks to express frustration with recent administrative decisions. The “thumbs-down Kenyon” campaign is comprised of posters and lists of demands hung in dorms while the Alternative Senior Fund is focused on diverting money away from the College. The Alternative Senior Fund was started by Sam Troper ’18, while the “thumbs-down Kenyon” posters were created by Paul Murphy ’18, with input from others.

The campaigns are not affiliated, but they address a similar set of concerns. Troper and Murphy both said the administration has a tendency to implement policies without student input and, when the College does solicit input, they do not seem to care what students say. Troper and Murphy feel their campaigns are larger than any single situation or policy change. Rather, they said, their campaigns are about greater concepts: a lack of democracy, unequal representation by students on issues that affect them and miscommunication between administrators and students.

Both cited the implementation of the restricted K-Card access policy as the most obvious example of this disregard.

Murphy said, to his understanding, the topic of restricted K-Card access went to Campus Senate in 2014 and was not approved. “Two years later, it was enacted without being brought to Campus Senate,” Murphy said. “To me, that indicates a clear change, a decrease in the level of democracy.”

Student Council President George Costanzo ’19, who went through the 2014 Senate meeting minutes, said the K-Card policy was never voted on. “The concept was mentioned [in Campus Senate] and then just not discussed further,” Costanzo said. “Following that, Campus Senate stopped operating as a body.”

The “thumbs-down Kenyon” posters list several demands, including that “students should be given maximum freedom of choice” and “Kenyon should be a democratically self-governed community.” The majority of the posters are hung up around South Campus, particularly in the windows of Greek division housing. Murphy said more ▶ page 3

2018 Wall Street Journal / Times Higher Education College Rankings:



Oberlin College

Liberal Arts College category

63rd



Denison University

81st



Kenyon College

96th

U.S. News & World Report College Rankings:



Oberlin College

tied at 26th



Denison University

46th



Kenyon College

GRAPHIC BY DANI GORTON

Kenyon ranked #96 in the WSJ college rankings ▶ p. 2

KIM DAVIDSON



Behind the scenes at Hard Knox Tattoo

▶ p. 6

Talking race, gun violence and media with journalist Aisha Turner

▶ p. 4

COURTESY OF SCOTT SWINGLE



The Innocents resonates in current climate

▶ p. 8

VILLAGE RECORD

Nov. 9 - Nov. 13

Nov. 9, 3:37 p.m. — A fake ID was found in a student’s wallet on Central Campus.
Nov. 13, 2:28 p.m. — Money was stolen from a locked area on South Campus.

Kenyon 96th in WSJ rankings

FRANCES SAUX | ASSOCIATE COPY EDITOR

Kenyon is ranked the 96th institution of higher education in the United States, according to the 2018 Wall Street Journal/Times Higher Education College Rankings (WSJ/THE), a ranking system that claims to prioritize student experience over wealth and prestige.

According to WSJ/THE, Kenyon is an inferior school to nearby Denison University, ranked 81st, which Kenyon usually beats in rankings, and a far inferior school to Oberlin College, ranked 63rd, which is generally a comparable institution to Kenyon.

“It is interesting, while the number certainly appears low, we’re in decent company,” Dean of Admissions Diane Anci said. Kenyon appears near several other small, selective liberal arts schools, like Scripps College and Trinity College.

Founded last year, the WSJ/THE markets itself as an alternative to traditional college rankings, which “reward colleges simply for being rich,” according to the introduction to the 2018 rankings, published on the Times Higher Education’s website. Their rankings claim to put a greater emphasis on student experience and success.

Kenyon has fallen one spot since the WSJ/THE rankings began last year, when Kenyon was ranked 95th.

In the U.S. News and World Report College Rankings, a well-known college ranking system, Kenyon is tied at 26th with Oberlin College in the liberal arts colleges category. Denison is 46th in that category. In Forbes’ college rankings list, Kenyon is 63rd overall. It falls well above Denison, at 120th, and slightly below Oberlin, at 53rd.

The WSJ/THE ranking may come, in part, as another consequence of the College’s lack of cultural and economic diversity in the student body; student and staff diversity account for six percent of the total WSJ/THE score, and the percent of international students account for another two percent. Kenyon scored low on this portion of the methodology; only 22 percent of Kenyon’s class of 2019 consists of domestic students of color, according to the College’s website, and only four percent are international students. Kenyon’s campus racial diversity is worse than Oberlin’s, whose first-year class was 27 percent domestic students of color and 12 percent international, according to Oberlin’s website. Denison’s website lists 33 percent of its student body as “multicultural,” which includes international students.

Kenyon also scored low on the portion of the methodology that measures student post-graduation success. But Dean of Admissions Diane Anci noted that WSJ/THE only took into account the salaries of recent graduates. “Institutions with engineering programs, with very large computer science programs, would fare better in the short term,” Anci said. “That can skew things for sure.”

In an email to the *Collegian*, the Times Higher Education rankings team wrote, “You will often find that some types of schools have different strengths and weaknesses: Liberal Arts schools for instance show good performance in faculty per student and interaction metrics, and perform less well in research-related metrics — the reverse can be seen with Research schools.”

Anci also pointed out factors that are heavily weighted in the *U.S. News and World Report* rankings but absent from the WSJ/THE rankings. *U.S. News and World Report* that take into account the school’s selectivity, as well as the school’s retention rate, two factors WSJ/THE leaves out.

“When you think about Kenyon’s assets, you know, I mean the academic caliber of its students and all of those measures around selectivity, it would have a positive impact,” Anci said about those factors.

Retention rate is more important than selectivity to Anci. “I quite agree with the weight that *U.S. News* assigns to retention rate,” she said. You want to enroll students who will stay.”

Ultimately, Anci concluded, rankings can only say so much. “They’re a very reductive scale,” she said. She does not think prospective students should base their decisions on rankings alone. “You want to do a big Excel spreadsheet, and list everything that matters to you,” Anci said.

CORRECTION

In a Nov. 9 article titled “Some report stigma against religious participation on campus,” the *Collegian* misrepresented Professor of Mathematics Nuh Aydin’s statements. Aydin said he prays in his office not due to a lack of space, but because it is convenient. He also said he is not sure if some Muslim students are afraid to identify themselves because of Islam’s depiction in the media, but wouldn’t be surprised if this was the case. The article has been updated online. The *Collegian* regrets this error.

College wary of tax reform

HARRIS WHITE | STAFF WRITER

Republicans in Congress released their proposal to overhaul the tax code on Nov. 2. The two bills — one in the House and one in the Senate — include policy changes that could be financially harmful for Kenyon and other colleges and universities.

A repeal of advanced refunding bonds, which are bonds used to pay off older bonds, is present in both versions of the tax reform. This proposal “would decrease the College’s ability to refinance its debt,” according to Vice President for Finance Todd Burson. Since the financial crisis in 2008, and the resulting drop in interest rates, “the College has advanced refunded a number of bond issues to save on interest costs,” Burson wrote in an email to the *Collegian*.

If The Tax Cuts and Jobs Act (the bill proposed in the House) passes, it could hurt former students making loan payments, by not allowing them to deduct the interest on their loans. The bill also taxes a tuition exchange which any College employee is eligible to receive through the Great Lakes College Association (GCLA).

Another effect of the proposed changes to tax policy regards how the College’s structures its debt. “By taxing interest on Private Activity Bonds (PAB), the bill essentially eliminates the tax-exempt bond market and would probably result in higher borrowing costs for the College,” Burson wrote. Private Activity Bonds are generally untaxed bonds given to private institutions for pre-approved projects. Under the new tax regime, any PABs taken out on behalf of the College would now be charged interest.

The Senate’s version of the bill does not include changes to student loans or the Qualified Tuition Reduction — a tuition break the GCLA offers to children of employees of member institutions.

The precedents written into the new tax reform could affect the ability of families to pursue higher education in the future. “[It] represents a major step backwards from a set of policies dating back to the mid-twentieth century aimed at incentivizing college attendance and completion,” President Sean Decatur said in an email to the *Collegian*. “Inevitably, this will make college education more expensive for families.” Last year, the Board of Trustees predicted that Kenyon tuition would continue to increase by 3.5 percent each year.

President Decatur encourages the Kenyon community to learn more about the proposed tax reforms. “For anyone who would like to speak out on any provisions, I encourage you to write and call the Ohio congressional delegation,” he said.

Contacts needed to register

RONAN ELLIOTT | STAFF WRITER

Starting this semester, the Office of the Registrar added an additional requirement to course registration: Students must update their emergency contact information.

The Dean of Students and the Office of Student Affairs said this change was necessary in order to increase student safety on campus. The changes to course registration are to ensure that Campus Safety isn’t forced to rely on outdated student information.

Vice President for Student Affairs Meredith Bonham ’92 said updating contact information is common practice at other institutions. The issue is that, for whatever reason, it wasn’t a policy Kenyon had adopted. Although the Office of Student Affairs wasn’t permitted to release more details without violating student policy, Bonham confirmed that several incidents have happened over the past few years where a lack of updated contact information was an issue. “We currently don’t have a good mechanism for gathering the emergency contact information,” Bonham said. “If we’re trying to get ahold of someone, say, in the middle of the night, and the only phone numbers we have may have come off a student’s application to Kenyon, they haven’t been updated and are no longer useful anymore.”

Most students who expressed an interest described it as a positive shift in policy.

“I don’t mind it. I think it’s a good way to get people to put down their contact information,” Christian Chancey ’18 said.

Students who took issue with the changes cited difficulties in not receiving the information early enough. John Wilhelm ’18 missed the initial email and almost didn’t send in his information on time. Though he registered for classes successfully, he expressed sympathy for any students who might have missed the changes and found themselves locked out of the system.

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Global Kenyon: A blockade in Yemen

BETUL AYDIN
STAFF WRITER

The Collegian is a local paper with an international audience. To address our audience's desire to explore the world beyond the Hill, we are piloting an "international news" feature, highlighting underreported events occurring outside of the U.S. In order to tie these events back to campus, we will include insights and analysis from members of the Kenyon community. Because these pieces will be short, we hope they will inspire readers to conduct research about the global world on their own.

Saudi Arabia announced a blockade against Yemen and closed all of its ports on Nov. 6, leaving the Yemeni population without immediate access to valuable resources, according to the *New York Times*.

The Saudi government took this measure after Houthi rebel forces fired a missile from Yemen to an international airport in Riyadh, the capital of Saudi Arabia. No damage was done to the King Khalid International Airport and flights were not disrupted, according to a Nov. 4 *CBS News* article. Fragments of the missile landed in an uninhabited area north of Riyadh.

"The Houthi rebels have used the weakness of this [President of the Republic of Yemen Abdrabbuh Mansur Hadi's] presidency to try to expand their base of support and take a over a little bit," said Visiting Assistant Professor of Political Science Andrew Hart, who specializes in international relations. "This Houthi group has been backed by Iran, and Saudi Arabia has jumped in on the other side."

Saudi Arabia plans to continue the blockade until they find a solution to the importing of weapons. In the meantime, all rebel-controlled air and sea ports will be shut down, according to a Nov. 14 *BBC* article.

This blockade deprives seven million people of valuable resources, including food, water medicines and vital vaccines, and puts them at risk of starvation, according to a Nov. 9 *Huffington Post* article. More than 70 percent of the country depends on these imports to survive in the war-torn country.

The Saudi-led coalition believes that Iran has supplied the rebel group with weapons, although Iran has publicly denied this charge.

The conflict in Yemen has been going on for years.

Hart described the conflict as a regional proxy war. "The problem in Yemen is much about the regional competition between Saudi Arabia and Iran for who is going to be the top state in this part of the world," Hart said.

Saudi Arabia and other Sunni Arab states became involved in the Yemeni politics due to their impression that the Houthi rebels were supported by the regional Shiite power Iran. The coalition also received logistical and intelligence support from the United States, the United Kingdom and France to prevent the rebels from gaining more power.

"The sad thing is Yemen is caught up in a bigger conflict that is bigger than itself and people are suffering terribly," Hart said.

"I think it will get worse, a lot worse, before it gets better," said Professor of Political Science David Rowe and the chair of the political science department. "The current [U.S.] administration has basically given Saudi Arabia a free hand — this is a country that has no qualms about being brutal, and so I expect things to get much worse."

'Thumbs-down Kenyon' calls for democracy

Continued from Page 1

are on the way.

Troper started the Alternative Senior Fund on Oct. 26. He announced its launch in two emails: one addressed to the senior class and one to all residence halls on campus.

In the emails, Troper wrote about the administration's "poor leadership." He said he planned to donate \$100 to New Directions, the Domestic Abuse Shelter and Rape Crisis Center of Knox County, instead of the Kenyon Senior Fund. He invited other students to give to New Directions "as a way of showing the administration that we would rather give our money to a cause that will use it well than a college which will misuse it," according to the email.

The Kenyon Senior Fund is an annual initiative by the senior class and the annual giving staff, to raise money for the College. On average, seniors raise between \$1,500 and \$2,000, Director of Annual Giving Shawn Dailey said. Dailey said that as of Nov. 14, 30 percent of the senior class had participated this year.

Troper said 20 people had donated to the Alternative Senior Fund as of Nov. 14. Next semester, Troper plans to approach student groups on campus and compile what they say into a list of demands to give to administrators. "Ultimately, the idea of the Alternative Senior Fund is to be representative of all students, particularly students that have been affected the most in the most negative ways," Troper said.

Vice President for Student Affairs Meredith Harper Bonham '92 believes a degree of con-

flict between students and administrators is normal. "I think there's always going to be some amount of tension or chafing between students and administrators because we have different goals, different perspectives, different interests even," Bonham said. "That's natural and exists at probably every college and university in the country."

She also feels that student voices matter now more than ever at Kenyon. Specifically, she cited Campus Senate's recent restructuring. Though Senate has functioned sporadically for the past several years, it dissolved officially last semester. Now, the 13-person body is back. Last week, they created a sub-committee to revise their constitution in the hope that they will be able to clarify their role on campus, according to President of Campus Senate Ben Douglas '18.

"Students for a long time were not involved in decision-making because these [Campus Senate and Student Council] were not as active and functioning as they should be," Bonham said. "Now ... they are more involved in those discussions and decision-making than they were in the past."

The "thumbs-down Kenyon" poster campaign began on Nov. 9 partially in response to Senate's revision of its constitution. Murphy said he hopes students will push members of Campus Senate to give themselves the authority to have a say over major policy changes about social and residential policy.

Murphy knows some students think the posters are vague, but said those behind the posters have specific concerns and demands. For instance, Kaylin Allshouse '19, who helped

create the idea for a poster campaign with Murphy, said many students do not know how administrators are interpreting the restricted K-Card access policy. Though many students sidestep restricted access by entering dorms behind residents, Murphy and Allshouse said they were told students can be written up for this behavior.

"How can we justify something that isn't even written down and also that hasn't been filtered through the government that Kenyon has in place for things like this?" Allshouse said. Bonham admits that there is no available document that indicates the punishment for students entering residence halls that are not their own without being let in by a resident.

Murphy hopes to show that there are many people who have similar opinions. He also welcomes the input of those who don't. Manager of Snowden Multicultural Center Juniper Cruz '19 is one of those skeptics. Cruz said she agrees that the administration has a paternalistic attitude toward students, but believes the poster campaign is misguided.

"A lot of this is talking about ... party policy," Cruz said. "But what about policies that have to do with diversity? Trans students, students of color? Things that are more complex."

She added that she mistrusts the calls for a democracy. "When you have democracy at a college that is majority-white, majority-rich, they're not equipped to make the best decisions for people of color," Cruz said. "Talking about the idea of an absolute democracy doesn't always have everybody's best interests in mind."

Anishinaabe botanist explores science, values

Robin Wall Kimmerer's Nov. 9 talk inaugurated the ENVIS program.

LAUREN ELLER
MANAGING EDITOR

Botanist Robin Wall Kimmerer stood at the front of Higley Auditorium last Thursday grasping a length of braided sweetgrass. She explained that this plant holds special significance in the cosmology of the Anishinaabe, a people indigenous to North America: It is the hair of Mother Earth. But why do they braid it?

"We braid one another's hair out of concern for one's well-being and beauty," she said during her talk. "It's a tangible sign of investing in the well-being of the other. And that's why we braid sweetgrass. It is a sign of our care for Mother Earth."

Kimmerer is a Distinguished Teaching Professor at State University of New York College of Environmental Science and Forestry. She is Anishinaabe and a member of the Potawatomi Nation, and the author of several books including *Gathering Moss* and *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*. She spoke at Kenyon on the evening of Nov. 9, in part to inaugurate the College's environmental studies program.

In her studies of the environment, Kimmerer combines "three ways of knowing," as she puts it: Indigenous, scientific and plant-based. And she added that these have not always had a particularly easy relationship in her life, nor in the academic community.

On the auditorium screen, Kimmerer projected an image of Canada goldenrods and New England aster. The complementary colors of the yellow and violet flowers are, for her, "the most glorious botanical combination that there is out there." On her first day of college, Kimmerer went to meet with her advisor when the goldenrods and aster were in bloom.

Her advisor asked her why she wanted to be

a botanist. She wondered how to explain that she was born a botanist — that she had shoeboxes of seeds and pressed leaves beneath her bed, that she paused while biking to identify the species she saw and that plants populated her dreams. And so she told him the truth.

"I told him that I chose botany because I wanted to know why goldenrod and aster looked so beautiful together," she said.

But her advisor told her — with a disappointed look — that that was not science. If she liked beauty, she should go to art school instead.

Kimmerer tried again. She told him she wanted to know why plants make medicine for us and why willow bends so easily for basket-making. She was told again this was not science, but that she should attend his botany class and decide whether or not this was for her.

Kimmerer was attending forestry school, where she said there were very few women and no other Native American women. And she realized that during her first day, there was an echo of her grandfather's first day at the Carlisle Indian School, where he was taken when he was only nine years old from their reservation in Oklahoma.

"And the engines of assimilation began," Kimmerer said. "Where he was told that what he thought, and what he knew, and the language that he spoke, were not welcome there. I felt that, only they didn't cut off my hair."

When she began her scientific studies of plants, Kimmerer moved from her childhood in the forest and her "Native sensibility" to a new worldview. She said she found this approach reductive at first, that it viewed plants as objects and not subjects, and that she almost flunked out of first-year botany. But the more she learned about how plants are put together, the more fascinated she became.

To address the environmental problems we



COURTESY OF RACHEL HOFFMAN

face today, we must ask questions at the intersection of nature and culture, according to Kimmerer.

"How can we use only science — which is explicitly value-free — to address questions of value?" she asked. She said that there are other ways of knowing that we need to embrace, hence the braid.

Kimmerer pointed out that we live in a society where personhood is granted to corporations but not to redwoods. American children can recognize 100 corporate logos but can only identify 10 species of plants. We see the world as composed of "natural resources," a term Kimmerer said is embedded in our lingo and implies that nature is only there for us to take, and only valuable when we change it. She said we must fundamentally change the way we speak about the natural world and recognize the gifts it provides for us.

"How do we belong to a world in danger?" she asked. "How do we give back to the world we have relentlessly taken from?"

Curricular Policy Committee looks to address comps inequity

TOMMY JOHNSON
NEWS ASSISTANT

The Curricular Policy Committee (CPC) wants to address inequity in the experience of senior exercises at Kenyon.

The CPC is a committee comprised of faculty members and student advisors. It plans to propose to the faculty an adjustment to the definition of these exercises that appears in Kenyon's course catalog, as well as a name change from "The Senior Exercise" to "Senior Capstone," at the faculty meeting on Dec. 4. The faculty would then vote on these two motions at the subsequent faculty meeting on Jan. 22.

The committee is trying to address the variations in the senior exercise (comps) experience between majors without telling departments what their comps should be and without making the comps uniform.

In an email to the *Collegian*, Samuel B. Cummings professor of psychology Sarah Murnen, who chairs the CPC, articulated how the committee plans to address the issue of comps.

As it stands now, Kenyon's definition of "the senior exercise" includes the sentence, "no credit is granted for the exercise." The committee's first motion is to remove this sentence, which would make it possible for departments to credit students for their work on comps.

Murnen said the committee's rationale for this comes from a devotion to what the 2020 Strategic Plan refers to as high impact experiences. This change in language would "allow for a higher likelihood that the senior exercise will be a high impact experience," Murnen wrote.

The committee's second motion will be to change the name of comps from "The Senior Exercise" to "Senior Capstone."

"No one outside of Kenyon knows what a senior exercise is because it's a strange name," Henry Brill '19, a student member of the CPC, said.

The name "Senior Capstone" would clarify the purpose of comps, according to Murnen.

"Thus, we want all seniors to have a culminating experience that helps them pull together some of what they have learned," she wrote in an email to the *Collegian*, "but we want to allow for that experience to be credited so that students will have time to devote to this experience (and faculty will have more time to be involved as well)."

These motions would be voted on at the following faculty meeting, which would occur on Jan. 22. If these motions were to pass, the role of the CPC would likely be expanded to include more oversight on the issue of comps.

For Provost Joseph Klesner, also a professor of political science and international studies,

and Brill, the concern is that students perceive inequality in the overall experience of comps, particularly in terms of the scope of the work. They suggest the solution could lie in giving academic credit for comps.

"What we're really trying to address is the equity issue from the angle of making the senior exercises a potentially credited experience," Brill said. He added that this would open a lot of doors, meaning it would give departments the opportunity to formally credit professors and students, thereby acknowledging their work on comps.

While Klesner did not characterize any one comps as particularly easy or hard compared to the others, he said that students have expressed the way an unequal comps affects their experience within their particular major.

"I think students sometimes express a sense that there's a kind of inequality that way and that can be expressed either as a particular pride in the height of the hurdle that you're jumping or a ... sense that 'boy, an awful lot of me is being asked compared to those students who are majoring in that other major,'" he said.

Klesner compared political science, inter-

national studies (IS) and drama. Political science majors take a five-hour comprehensive exam in the spring, while IS majors write an integrative paper. Drama majors, on the other hand, are required to produce a creative project, orally discuss that project and take a comprehensive exam as well.

If the motion were to pass, the committee would have to determine exactly how it would approve faculty proposals for crediting their comps, which Brill suggested would be similar to how they approach course proposals.

Brill called the current definition of comps very open-ended, saying that allowing for crediting would require more oversight from the committee. He said that, without a structure through which to approach comps, it is tough to judge the discrepancies and variations in how they are done.

For now, unless approved, these suggestions carry no weight, but they reflect a stance that Brill, Murnen and Klesner all share about the comps experience.

"At the end of the day, it's hard to make a perfectly equal system," said Brill, "but I think this is a step in the right direction."

“At the end of the day, it’s hard to make a perfectly equal system.”

Henry Brill '19

ON THE RECORD

AISHA TURNER

RACE & ETHNICITY REPORTER FOR MILWAUKEE PUBLIC RADIO

EMILY BIRNBAUM
NEWS EDITOR

Aisha Turner is the first race and ethnicity reporter for Milwaukee Public Radio (WUWMB). She previously collaborated with the station to produce *Precious Lives*, a 101-episode series about how gun violence impacts young people in Milwaukee. She began her career as a desk assistant at PBS Newshour and eventually moved up to the ranks of reporter/producer. She has also done work for Al Jazeera America. The Black Student Union hosted her for a talk titled "Gun Violence, Media and Race" on Nov. 13.

You are WUWMB's first race and ethnicity reporter. What does it mean to cover "race and ethnicity," two concepts that are notoriously difficult to define, and even harder to talk about? What kinds of stories do you cover?

I am still in the process of trying to figure that out. My approach thus far [has been covering] people that I think are interesting and have a lot of complexity around their position within conversation around race.

The first story I did when I first moved back to Milwaukee was about a guy named Pastor Steve Jerbi. He was pastoring a multicultural congregation, which is pretty rare. The church is mostly black, but he was a white man doing that work. Because of where his church is located — in the inner city — there was a situation where a 12-year-old boy named Dar-

ius Simmons was shot by his older, white neighbor and his mom was a member of the church. Pastor Steve got pushed into this fight around racial justice and how the mom was treated by police afterward. He got caught up in these police accountability conversations as part of what he saw as "pastoral care." Then Dontre Hamilton was shot downtown. Maria Hamilton, his mom, was a member of the church, so Pastor Steve was in these Black Lives Matter protests. I did a story about his work around racial justice and about how he sees himself placed within that, both as a white man and as a member of the clergy. I'm still wrestling with, editorially, how to handle this really broad topic that — the ideas I want to do are just dissertations. My editors have to reel me in a little bit and say, "What is the three-minute version of that textbook you're talking about?"

As a journalist who covers social issues and activism frequently, do you feel there is a tension between being an activist and being a journalist? Do you think of yourself as one or the other?

I definitely think there's a tension. I don't think of myself as an activist. I think I'm really careful about that. Largely because I tend to work at more traditional outlets and I could get fired, so that's real. The job risk.

One of my mentors who passed away last year was Gwen Ifill [for-

mer anchor for the PBS Newshour]. One of the points she made to us when we were desk assistants was, "It's not about me." It's not about my opinion at the end of the day. There are spaces where it could be, and maybe in another life I could've gone down that path, but I think what I'm really good at is trying to understand different points of view and nuanced points of view. If in bringing my own opinions to that, I risk credibility, that's not that worth it to me. I think the more I dive into nuance, the less I think I know. I know more but the less I think "this should be this way." There is a tension because there are things where you're just like, "That's just messed up, just be a decent person." It comes down to the framing.

What's one story you have written or produced that you feel the students at Kenyon College, a predominantly white liberal arts institution, should know about?

I interviewed this family, Greg and Laura Marshall. They have four little girls. They're a white family who moved from the suburbs and into the city. They lived in one of the more mixed neighborhoods in Milwaukee but it was still predominantly black. They tell this story about, at one point, their house was being worked on so they were staying at a hotel out of the city. They were watching the news and everything was like, "Violence on the north side of Milwaukee!" They were like, "You

have to be places, you can't just believe what's in the media. You have to know that places are really complicated." There are higher rates of gun violence [in north Milwaukee] than where they were, but that's not all there is. They said, "We have Easter egg hunts every spring, community dinners every week. Gun violence is a part of the life here but it's not even a big part of life here. There's violence, but that's not the point, and if you focus on the bad stuff, you're missing the point."

During your talk, you spoke about the pressure you feel as a reporter who produces stories about black people for a predominantly white, upper-class audience. You said you fear creating stories about "black pain for [white people] to consume." How do you navigate storytelling in this situation?

I think that often, the images we see in media about black people or people of color more broadly are certain narratives. It's important to talk about inequality but that's so much of what we talk about. And I don't know that we always talk about it in a way that gets at what's leading to this. I want more context to stories. I don't want to create people that are just pitying an entire group of people, or stereotyping them in an even more negative way. I still really struggle with this. I try to focus on capturing the person in front of me the best way I can and then edit, change things from there.



COURTESY OF AISHA TURNER

That tends to be my focus, is trying to do that well.

How did your work with *Precious Lives* change how you think about gun violence? About race relations at large?

It just made me believe in individual people. It just really made me believe in community-based solutions that get support from larger society because it's necessary. It made me believe that we need to figure out a better way of supporting grassroots. That gets tricky because, as soon as something does get more institutional support, there are certain constraints and it's no longer considered grassroots. But there needs to be more space for trial and error and individuals who are trying to do good stuff, more of a reallocation of energy and resources. Support mentors, that's what I want. More support for mentorship.

This interview has been edited for length and clarity.

Web series creator is taking “artistic sabbatical” in Gambier

Michael Cicetti talks about *5A/5B*, which he continues to write while away from New York.

HANNAH LEE LEIDY
STAFF WRITER

This past summer, a web series pilot swept away critics and audiences alike at a multitude of film festivals, including Glitter!, Oklahoma’s LGBT Film Festival, Chicago’s Queer Bits Film Festival and Windy City International Film Festival, earning awards and rave reviews.

5A/5B follows a week in the lives of two best friends in Harlem. In doing so, it explores fresh, comedic tropes and the stereotypical relationship of a middle-aged woman and her gay best friend.

This series hits close to home for Kenyon, because the bulk of creation, production and promotion for this project is happening right here in Gambier.

Michael Cicetti, a Columbus native, is the writer, director, co-star and producer of *5A/5B*. He is also an Affiliated Scholar in the Dance, Drama and Film department at Kenyon. As an Affiliated Scholar, Cicetti visits various classes and offers workshops and master classes for students seeking to improve their performance and production techniques.

The protagonists of *5A/5B* are Kevin (played by Cicetti), a gay academic in his thirties, and Jan, a middle-aged woman who is trying to rebuild her life after moving her sons into college and divorcing her husband. These two friends find themselves struggling with the roles and responsibilities that accompany (or that they believe should accompany) adulthood. Cicetti describes them as “almost adults.”

“I created the web series to be a sort of calling card for myself,” Cicetti said. He wanted to create a piece of work that showcased his skills as an actor. More than that, Cicetti was tired of what he calls “the hot-mess-hero” that dominates current comedic ventures, such as Amy Schumer’s character



COURTESY OF MICHAEL CICETTI

5A/5B serves to add new depth to a humorous portrayal of the friendship between a middle-aged divorcee and gay academic.

in her 2015 movie *Trainwreck*. Instead of inviting audiences to laugh at a privileged narcissist’s destructive choices, Cicetti generates humor from a truthful relationship that navigates zany circumstances.

“I really think it’s important that women and gay men don’t need to be hot messes in order to be really funny,” Cicetti said. “Part of the appeal of Kev and Jan [*5A/5B*’s protagonists] is their real, earnest attempt to do the right thing. Because they’re self-aware at a critical level, [that] when they fall short, it’s all the more funny.”

When the College offered the Marilyn Yarbrough Teaching Fellowship to Cicetti’s husband, Elliot Mercer, who teaches The

Art Manifesto course in Art History, they also invited Cicetti to bring his talents and resources to Gambier.





Away from New York City and its film industry, Cicetti calls his time at Kenyon his “artistic sabbatical.” In Gambier, he dedicates his time to writing for the web series and managing the business elements of film production. He holds weekly conference calls with the executive producers and works on the Kickstarter campaign, which currently is working towards its fundraising goal.

More than anything, however, Cicetti hopes to serve as a resource for Kenyon students interested in filmmaking. As a

first-time filmmaker embarking on a business venture, Cicetti wants to draw from his experience and show students how to pitch ideas, find investors, lead creative teams, produce ideas and handle the ins and outs of marketing, distribution and promotion, whether they’re working onsite or remotely.

To him, no project is insignificant. “I think there’s something to be said about starting small,” Cicetti said. “I really want to be an advocate here for students starting small, even if they don’t necessarily see where it’s going.”

Learn more about *5A/5B* on Twitter @5a/5bwebseries and the *5a/5b Web Series* accounts on Facebook and Instagram.

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|--|---------|---|--|--|---|
| <div>CLASS CLASH</div> <div>COMPILED BY ELLA DIXON</div> | | <div></div> <div>Senior Class Total:</div> <div>14</div> <div>Ben Douglas '18</div> | <div></div> <div>Junior Class Total:</div> <div>13</div> <div>George Costanzo '19</div> | <div></div> <div>Sophomore Class Total:</div> <div>12</div> <div>Alexandra Kahn '20</div> | <div></div> <div>First-Year Class Total:</div> <div>12</div> <div>Julia Cullen '21</div> |
| | Answer | | | | |
| What is the new character limit for Tweets? | 280 | 140 | 280 | 50 | 140 |
| What percentage of registered Knox County voters cast a ballot in the 2017 election? | 30% | 14% | 75% | 40% | 65% |
| During what year was Middle Path installed? | 1842 | 1830 | 1812 | 1850 | 1832 |
| Yee-haw or Neigh: Cowboy diplomacy is a term that has been used to describe administrations of presidents George W. Bush and Ronald Reagan | Yee-haw | Yee-haw? | Yee-haw | Yee-haw | Yee-haw |
| Weekly Scores | | 1 | 2 | 1 | 1 |

Borders class connects Kenyon students with local children



Grace Pilz '19 talks with fifth graders at Columbia Elementary School about their artwork, which addresses types of borders, as part of a Kenyon-community collaboration.

DANTE KANTER
STAFF WRITER

On Tuesday morning, 45 Mount Vernon fifth graders stood in a semicircle in front of an audience in the Gund Commons ballroom, holding up works of art depicting bowls of rice, winged men and stories from their own lives. Their work was the product of a mentoring relationship between their class and a group of Kenyon students.

Borders in Play came from a years-long relationship between Professor of Spanish Clara Román-Odio and Columbia Elementary's principal, Matt Dill and was facilitated by a meeting held through Kenyon's Office for Community Partnerships. Román-Odio brought her desire to teach academic concepts through real-world application; Dill was concerned about a lack of local role models for his students.

Each Kenyon student gave a brief introduction to their group's project, followed by a skit put on by the elementary school students. The

skit featured five characters from the many different works of literature they had read over the course of the program, ranging from Latinx literature to science fiction.

This presentation was the culmination of *Borders in Play*, which Román-Odio oversaw as part of her 300-level Spanish class, *Cultural Productions of the Borderlands*. The program sends Kenyon students to Columbia Elementary School in Mount Vernon to teach fifth graders about the nature of borders, either geographical, personal or political.

"Sometimes these kids don't think they have too much of a future," Dill said. He noted how motivating it had been for his students to know that attendees of a prestigious college lived and worked in their hometown. Along with the Borders in Play program, Dill has facilitated a lunch-buddy program with the College and a kindergarten dance class taught by Kenyon students.

"I wanted students to learn not only of the U.S.-Mexico borderlands," Román-Odio said,

“but also how borders are created in different contexts by different social forces. They emerge through institutions, through groups, through maps, through war.”

Román-Odio stressed how important it was to understand that these borders are amorphous and constantly at play, even in the lives of 11 year olds. For example, one student shared his empathy toward a protagonist from a lower socio-economic background in one of the class's readings; it reminded him of the exclusion he felt when his family told him they couldn't afford to pay for him to play on the football team.

After one class, in which students learned Spanish words for the purpose of better understanding a short story, Kenyon student Maddie Maldonado '18 remembers one bilingual Mexican-American student being approached by her classmates with awe and curiosity. "They were so excited to know more," Maldonado said.

"Kids at this age are much more accept-

ing of difference than they might be in middle or high school,” Nicole Justice, a fifth-grade teacher at Columbia Elementary, said.

In our current climate, conversations around the topic of borders can be personal and intense. Maldonado said both she and her co-teachers worried initially about letting their own political beliefs influence the Columbia Elementary students. In the end, however, they agreed the topics they covered went beyond political partisanship. After conducting field research for several years in the majority-conservative Knox County, Román-Odio said she found that the better she knew her subjects, the less divided these political categories appeared.

“At the end of the day, we were not only teaching these kids how to cross borders, we ourselves were crossing a border,” Maldonado said. “By facilitating an understanding between our students, we were coming to a greater understanding of the community itself.”

Local tattoo artist sets the bar for business in Knox County

The owner of Mount Vernon's only tattoo shop shares his experiences with the art form.

DORA SEGALL
FEATURES EDITOR

Before he became the owner of Hard Knox Tattoo in Mount Vernon, Tony Campise spent several years as a Navy veteran, bouncing between multiple jobs across the country.

"Tattooing for me has always been really therapeutic," Campise said. "I'm locked in this tiny, little world ... and I've never had that before with any other thing I ever did."

Campise took over the tattoo shop in 2009, after the previous owner left when the business began to suffer. He renamed it Hard Knox Tattoo; the shop sits at the end of one block of shops on 33 Public Square. Many Kenyon students get tattoos at Hard Knox.

"We were originally tattooing off of old hardwood desks," Campise said of his tight budget when he first started the business. "It was pretty rinky-dink." But Campise reinvested all the money he made when he took over the business, enabling him

to quickly improve the space. Today, it includes three tattoo stations at the front of the store and another room for appointments in the back.

Behind the front desk, a partition is adorned with awards and trophies from competitions customers have won with Campise's designs. The wall on the other side is covered with mementos from Campise's life, including the first one-dollar and two-dollar bills he ever earned and a stencil sketch for the first tattoo he ever did on a human being: himself.

“ We naturally hang off of old desks.

Tony Campise

Campise began tattooing in Medford, Ore. at a shop his hairdresser told him about. After a couple weeks of spending time at the shop every day, the artist working there started having Campise sweep the floor and do other tasks. One day, he handed Campise some money and told him

to go buy paper towels, diapers and pig skin.

"I was like, 'OK, paper towels for the shop, right, and diapers for your kids, OK, but why the pig skin?' Campise said. "And he's like, 'You're going to tattoo tonight.'" For his first tattoo, Campise copied the logo of an Incubus album, two koi fish intertwined in a yin-yang position. Although his mentor told him it didn't look great, "I got a taste for it," Campise said.

The man who trained him gave him some low quality equipment and said, "Go practice on your friends at home," according to Campise. It took him two hours to etch the outline for a pinup girl in a square on his thigh, one of the only places Campise could reach. It looks good when he sits, but when he stands up, the shape warps with the movement of his legs. "You can cover all of your mistakes with

“ We were originally tattooing off of old hardwood desks.

Tony Campise



Tony Campise opened Hard Knox Tattoo in 2009 and currently works there as an artist along with three other employees.

just some pants," he said.

One thing Campise and his two tattoo artists, Justin and Gwen Crawford, have come to appreciate is finding a job that, no matter how taxing, they are passionate about.

"Justin was really nice," said Zoe Engle '20, who got a tattoo of an eye on her right rib cage and a lightning bolt on her back at Hard Knox during fall break last year.

Looking back at his experiences in the tattooing business, Camp-

ise said things have changed a lot. "When I first started tattooing, tattoos were this dangerous, scary thing ... and nowadays it's a lot nicer, and most tattoo shops are owned by guys with art degrees," he said.

Campise often recommends that customers, especially college students, alter the location of a tattoo so it can be covered easily. "I want to make sure that ten years from now, you don't come back all mad because I gave you this stupid tattoo," he said.

ON THE RECORD

COLM TÓIBÍN

RECIPIENT OF KENYON REVIEW LITERARY ACHIEVEMENT PRIZE

KEVIN CRAWFORD AND DAN NOLAN
ARTS EDITORS

Colm Tóibín is an Irish writer. His books include The Blackwater Lightship, Brooklyn and, most recently, House of Names. He was the recipient of the Kenyon Review's Award for Literary Achievement prize. He delivered the keynote address for the Kenyon Review's Literary Festival in Rosse Hall on Saturday, Nov. 11.

You have expressed admiration for the poetry of Louise Glück. Her work has been described as “spare,” and many publications have characterized your own writing as “austere.” Do you consider Glück’s poetry to be an influence on your writing? How do you feel about your writing being described as “austere?”

You know, I don’t think I’m austere. I think if you woke up in the morning and said “Darling, I’m austere,” your friends would laugh at you and James Thurber could write a really good *New Yorker* cartoon about you. I think there’s a DNA involved in whatever style you write in. It’s almost like having a singing voice — some people have a bass, some people have a baritone, some people have a tenor.

I taught for a quarter in Stanford, in 2006. I think Eavan Boland was the head of the department. Just casually, I would go down to her office to find out what’s going on, and she would realize how little I knew, especially what’s going on in American culture then, and she suggested that I look into Louise

Glück and I was astonished by the poems because I know people talk about the austerity and the chipping and cutting away and paring away, but I found her poems riveting and filled with feeling and I suppose that maybe that feeling is underneath — is an undercurrent — it’s a very strong undercurrent and she can use very little means to achieve a great deal of effect, but it wasn’t the means I was interested in, it was the effect. Certainly, there are a few books of mine that I have written since then that I don’t think I could have written had it not been for that encounter.

In *Brooklyn*, your main character is a young woman, and she’s coming to a new country as an immigrant. Right now, in the U.S. and around the globe, immigration is a hot topic. What informed the theme of immigration in *Brooklyn*? Was it based on your own experiences?

At the time I wrote that book, people were emigrating into Ireland; Ireland was taking people in for the first time in history. Normally, we immigrate. We arrive in your country or Australia or in England, but in the town I was writing about, loads of Polish people had arrived, and loads of Chinese and loads of Nigerians, and the country was very uneasy about this.

I thought it was astonishing that Ireland, after all its history, would be less than welcoming to people who were coming as either economic migrants or as

asylum seekers. People were really talking about “Oh asylum seeking is one thing if you grow up in a war zone but economic migrants, well, they’re not really ...” I said what are you talking about? They’re looking for work and they’re looking for a new life. They’re doing exactly what we did all over the world. But I’ve found that society, almost by virtue of the fact that it has sent out so many people, has become cautious and inward looking. *Brooklyn* ... it wasn’t a direct intervention in that debate but I was aware of that as writing it ... You could read this book and say “Well, that’s how one person felt sad.” The next time you’re in your supermarket and there’s a Lithuanian woman at the checkout and she’s looking melancholy, spare a thought for her.

In the address you delivered at Trinity College prior to the referendum on same-sex marriage, you noted that “other communities who have been oppressed — Jewish people, say, or Catholics in Northern Ireland — have every opportunity to work out the implications of their oppression in their early lives. They hear the stories; they have the books around them. As gay people, on the other hand, we grow up alone; there is no history.” Are authors of contemporary queer literature creating a shared history akin to that of the Jewish people? Can they ever truly catch up?

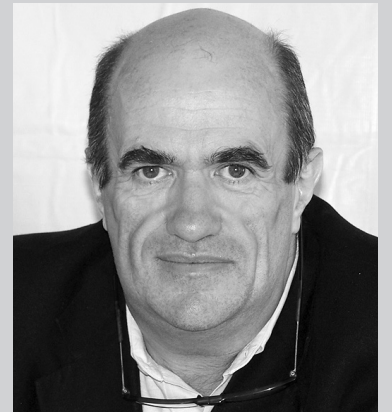
I don’t think it can catch up. Oddly enough, when something

gets quoted back to you, you normally squirm and deny you said it and you’ve got to give it context and all that, but oddly enough with what you just read back: Yeah, I meant that and I’m glad I said it and I couldn’t put it better. If you’re a 13 year-old Palestinian you’re from this family, but it’s not as though you can be a 13 year-old from an entirely gay, fully gay, family. Gay people are, in the early years, as they attempt to deal with this and figure out what it means for them, alone.

This is part of the reason why film and books become really vital because it allows them to look in the mirror. The ideas of looking into the mirror and seeing nothing is terrifying, it’s like you’re a vampire, a monster — there’s no you there. For this reason, many gay people will talk — as much as they are willing to talk about their first sexual experiences — about the first time that they came across a book, or a film or a TV show some image of themselves, something that startled them because it was so true and meant so much. Whatever you say, that is liberation.

We were struck by the unique writing conditions you impose upon yourself, which you described in an article in the *Guardian*. How did you come to find that these conditions were important to your writing process?

I sort of drifted into writing. Years ago, I was traveling in Spain and the beginning of a book just occurred to me, but



COURTESY OF WIKIMEDIA COMMONS

it was the time of typewriters — long before you were born — and I didn’t have one with me, I didn’t have access to one. So I went to a shop and I bought a big notebook and a pen and I went back to longhand and I wrote that whole book by hand. That book was *The Blackwater Lightship*. I almost enjoyed it — I mean, it was still work — but there was something about being able to actually touch my work. Another thing: There’s a terrible thing, which I’m actually sitting in right now, called a ‘master of the universe’ chair, which is made of hard plastic and allows you to swing around like you’re the head of the office and you can see what everyone else is doing. I don’t think that chair is a good idea when you’re writing. When you’re writing, you should be bent over, and you need to be in pain and your shoulders should be bent — you need to be pulling things up from within yourself. You can’t be too comfortable; it just isn’t good for your soul.

This interview has been edited for length and clarity.

Opera workshop demonstrates music, theater chops in show

ZOE CASE
STAFF WRITER

“What good is sitting alone in your room? Come hear the music play,” Eliza Abendroth ’18 sang during the opening of the Kenyon College Opera and Music Theater Workshop’s (OpShop) “A Music Theatre Cabaret” this past Sunday, Nov. 12. The song was “Cabaret” from the musical of the same name, and it was a perfect opening to this showcase of Kenyon’s musical theater aficionados.

Abendroth was singing to tired, midterm-laden Kenyon students just as much as she was to the ’20s flappers and chorus girls from John Kander’s *Cabaret*. Beyond some understandable opening nerves, Abendroth’s voice was strong, with a Broadway-style vibrato reminiscent of the voice of Liza Minnelli, the star who made the musical famous back in 1972.

Abendroth also emceed and co-choreographed the cabaret’s closing group number from the musical *Little Women*. Overall, Abendroth stood out as a gifted senior leader of the group.

Another showstopper was Runhan Xie’s ’20 rendition of the Chinese folk song “A Flowing Creek,” which tells the story about a woman whose lover is far from home. The song has strong intonation and a haunting atonality, which was surprising and deeply engaging.

Bringing some much-needed levity to Kenyon’s campus was Ethan Starr ’20 as Annie from *Henry and Mudge*. Clara Yetter ’18 came to the performance because she is Starr’s friend, but stayed for the theater. “I didn’t know Ethan’s piece was going to be like that,” Yetter said. “He dressed up in this little blue dress and this song from *Henry and Mudge* and danced around

pretending to be a little kid. It was a wonderful funny moment that I got to cherish.”

Starr wasn’t just a comedic voice. His acting was admirable and vocal ability was developed to the point where he could control his impression of a child’s voice and sing simultaneously. Cheers followed him as he skipped away at the conclusion of his piece.

The full group of OpShop students was strong, accompanied on piano by both the talented Kraig Davis ’18 and widely-loved Adjunct Instructor of Piano Patricia Pelfrey. They each chose their own pieces and showed their passion during the performance. Quite a few of the women — including Abbey Kastenberg ’19 who reimagined “A Trip to the Library” from *She Loves Me* and Annie Mogilnicki ’21 who belted “Wherever He Ain’t” from *Mack and Ma-*



NIKKI ANDERSON

The Opera and Music Theater Workshop has been preparing all semester for their cabaret show.

bel — exhibited the full range of their voices during the performance.

The men’s performances — such as Jono Bornstein’s ’18 “I Could Be in Love with Someone Like You” from *The Last Five Years* and Ben Reingold’s ’20 “If I Were A Rich Man” from *Fiddler on the Roof* — were full of character and fun.

OpShop’s upcoming performances, including the workshop’s upcoming spring show of *Little Women*, should not be missed.

“We have such a talented group this year,” Jennifer Marciana, adjunct instructor of voice said. “[*Little Women*] sounds very good right now. It’s going to be special.”

Recent studio art graduate lends a hand to student sculptors

DYLAN MANNING
STAFF WRITER

Morgan MacDonell, the department of studio art's new sculpture studio supervisor and technician, graduated from Kenyon last year. Because of this, he understands what the students are going through and is able to help and relate to students better than professors.

"In terms of timelines and doing art projects and everything they have to do to graduate, for the seniors — like their presentations and their shows — I went through all of that already, so I can help them," MacDonell said, whose responsibilities include supervising students in the art studios when they use studio equipment and helping them on the creative level. "Talking to them about their own projects and what they have going on and what they need to do next to accomplish something."

MacDonell's passion for sculpture began long before Kenyon. He became involved in ceramics during his junior year of high school, when he began to dedicate his time and energy to the craft. He contin-

ued working with ceramics after high school at community college; he then transferred to Kenyon. The College does not have large kilns or other equipment necessary to process clay for ceramics, but with the help of Assistant Professor of Art Sandra Lee, MacDonell was able to incorporate clay into his sculptures.

MacDonell explained that going from ceramics to sculpture was also a transition. "A lot of [ceramics] is seen as craft, it's starting to kind of move out of that area of thought of just being kind of craft-related and more into the art world. Ceramics is taught is through pottery hand-building type ideas where sculpture is a bit more art-related," MacDonell explained.

One genre of sculpture that has influenced MacDonell's art recently is the Art de Povera movement, which was formed by a group of young artists active in Italy. As the economy and politics of the country evolved, the social and cultural climate of the country changed as well. Young college students protested the far-right conservative fascists who were still in power.



KIM DAVIDSON

Morgan MacDonell '17 provides art students with experience and knowledge in the Horvitz workshop.

"These artists who were trying to negotiate the cultural changes and the social changes," MacDonell said.

MacDonell's interest in the Art de Povera movement is reflected in his work. "A lot of my work has to do with social interest that I have and building off of formal structures you can visually see," he said.

Current materials he is working with include clay, canvas and concrete.

He explained that those materials have significance to the viewer because they appear in people's everyday lives. "We all have this innate knowledge of certain things, like all buildings have concrete in them. That's just a fact of life to-

day," he added. "I try to use those ideas that we already have going around in our head in a visual way for the viewer to become engaged with, which is hard, tricky ... But I also like an ambiguous space because I don't like to tell people how they should view an artwork explicitly because I think that destroys a lot of paths of thought."

Murder, mystery and dessert in downtown Mount Vernon

The Alcove provides night of food and suspense with local production of *The Innocents*.

KEVIN CRAWFORD
ARTS EDITOR

You could be forgiven for thinking that a play about evil spirits possessing children in a Victorian-era manor doesn't sound topical.

But issues of male-dominated spaces, sexual coercion and the lingering effects of deception are also at the forefront of director Bruce Jacklin's recent production of *The Innocents*. These themes resonate in a country reeling from reports of sexual assault and misconduct at the highest levels of society.

Last Friday, in the high-ceilinged banquet room of The Alcove, a fine dining restaurant in downtown Mount Vernon, around 120 people gathered for a night of food and theater. Playwright William Archibald's *The Innocents* is a theatrical adaptation of Henry James' short story "The Turn of the Screw." The play follows a governess, Miss Giddens, who is hired by a reclusive man to watch over his orphaned niece and nephew, Flora and Miles.

Miss Giddens realizes all is not well in the house when the cook, Mrs. Grose, lets slip that the previous governess was killed under mysterious circumstances. The play takes a supernatural turn when the specters of the governess and the manor's former valet begin appearing to Miss Giddens. Over the course of the play, it becomes clear to the audience — and to Miss Giddens — that these specters have unfinished business in the home.

Miss Giddens is played by Courtney Decosky, who is also an adminis-



COURTESY OF SCOTT SWINGLE

Courtney Decosky plays Miss Giddens and two young actors play Flora and Miles in *The Innocents*.

trative assistant in Kenyon's Office of the President and who appears in the Netflix original show *Mindhunter*. In *The Innocents*, Decosky's big-budget production experience shows. She provides compelling insight into the uncertain psychology of Miss Giddens, who is placed under extreme duress as the play progresses and the ghosts of the manor target her for special punishment. Decosky manages to mitigate a play that is sometimes over-indulgently melodramatic (a crack of thunder scores one of the production's more dramatic moments) and deftly interacts with the play's two younger cast members (Flora and Miles are nine and ten, respectively).

Opposite the youthful Miss Giddens is the cook Mrs. Grose, who

serves as the unwilling chronicler of the manor's dark past. Played by Cate Blair Wilhelm, who has been acting in Mount Vernon and Columbus for 30 years, Mrs. Grose provided many of the production's more blatant political commentary. Her description of the manor's corrupted former valet could just as easily be applied to any number of public figures.

"He fancied himself master," Mrs. Grose says of the valet. "He used his position here to do what he wanted." Themes of patriarchal control, coercion and deception are woven throughout the production, but are heightened most prominently during the play's climactic moments. Miss Giddens confesses to Mrs. Grose that "it is difficult — even as one woman

to another — to tell you what I felt as he stared down at me" after the possessed Miles confronts her.

Jacklin did not at first realize the inadvertent cultural relevance of the *The Innocents* when he chose it for the Halloween-inspired dinner show. "I was listening to the cook tell Mrs. Giddens how afraid she was and how she had evidence of abuse, but she was too afraid to share and, lo and behold, these very same issues came up in the news," Jacklin said. "It was accidental."

Siblings Flora and Miles, orphaned and left with their perpetually absent uncle, are the conduits for the tragic and corrupting influence of the undead presences seen throughout the play. They are, as the titular "in-

nocents" of the play, a highlight of the production. Flora, played by a local St. Vincent de Paul student, provided humorous interludes of song and light-hearted banter. Often this humor contrasted eerily with the dark charm of her brother, Miles, who channeled the presence of the evil valet. Miles, played by another local child, was an oddly compelling figure: a full three feet shorter than Decosky's Mrs. Giddens, he managed to terrify patrons even at the back of the room with his ominous threats and incisive jabs. To hear threats with troublingly mature themes behind them issue from such a young actor was perhaps the most unnerving part of the production.

Reconciling the mature, and obliquely sexual, themes of the play with his younger cast members did not represent a challenge for Jacklin. At one point, the actor who portrays Miles, who is 10, asked him to explain how the valet had "corrupted" his character. "It's on many levels that Quint is corrupting him," Jacklin said, "but I just covered one aspect I thought [the actors of Miles and Flora] could grasp, and it was that lies and deception and manipulation corrupt people because they can easily become habits."

The occasional melodrama of *The Innocents* never overshadowed its nuanced treatment of the problems that stem from suppressed sexual violence and hierarchies made toxic by coercion and deception. Its talented cast worked in tandem with a unique musical score and an ornate Victorian set design to provide a night of suspenseful entertainment.

STAFF EDITORIAL

Student campaigns deserve more focus

Two student-led campaigns emerged over the past few weeks that criticize College administrators. They both claim that the College isn't giving students enough representation and cite policies like K-Card access to dorms as an example of the administration's malpractice. The "thumbs-down Kenyon" posters claim that Kenyon should be a "democratically self-governed community." This demand seems fair at first. But we should ask: Who is represented in our community? And whose views and opinions would take precedence if we were democratically self-governed?

The creators of these two campaigns may not have taken much time to think about these questions. If they had, they might realize that the College has implemented some of these policies to protect certain students on campus. In this student-led democracy, would those students be represented?

Both the Alternative Senior Fund and "thumbs-down Kenyon" campaigns are largely run and supported by members of Greek life. Members of Greek life have had a privileged history at Kenyon, especially fraternities, who enjoy their own private spaces and mostly control campus party culture.

Many of the policy changes that these campaigns are criticizing directly affect members of Greek life. We agree that some student input should be sought out for these kind of policy changes. The administration could have improved their communication with students, but this shortcoming does not warrant a complete overhaul of the system, especially when their decisions benefit members of the community who are underrepresented, but simply inconvenience others.

The idea of a democracy on college campuses can be problematic, because where would non-Greek international students and students of color fit in this democracy? Would they have an equal voice, or would their voices be drowned out by members of the community who have always had an elevated spot in the student body — such as members of Greek organizations? Equally problematic is the lack of clarity in these campaigns' intentions. The leader of the "thumbs-down Kenyon" campaign admitted the posters were vague. And many of those interviewed for this week's *Collegian* article do not seem to know how this democracy would look, or how we would achieve it.

Both of these campaigns are misguided attempts to give power back to students who have always enjoyed it. Instead of giving into frustration, we must think about who these policies are affecting, rather than convincing ourselves that a poster in a window is a proper solution.

The opinions page is a space for members of the community to discuss issues relevant to the campus and the world at large. The opinions expressed on this page belong only to the writer. Columns and letters to the editors do not reflect the opinions of the *Collegian* staff. All members of the community are welcome to express opinions through a letter to the editor.

The *Kenyon Collegian* reserves the right to edit all letters submitted for length and clarity. The *Collegian* cannot accept anonymous or pseudonymous letters. Letters must be signed by individuals, not organizations, and must be 200 words or fewer. Letters must also be received no later than the Tuesday prior to publication. The *Kenyon Collegian* prints as many letters as possible each week subject to space, interest and appropriateness. Members of the editorial board reserve the right to reject any submission. The views expressed in the paper do not necessarily reflect the views of Kenyon College.

Letter to the editor

Editors' Note: This letter makes direct reference to the article "Some report stigma against religious participation on campus" published in last week's edition.

In the Nov. 9 edition of *The Kenyon Collegian*, the article about religious stigma on campus quoted several individuals who openly articulated a normally hidden bias.

They referenced conservative Christianity in a decidedly marginalizing manner. If not an unapologetic hostility, there is a prevalent smug disdain for this strain of religious belief.

Is our inclusiveness broad enough to accept this segment of the Kenyon community?

Patricia Pelfrey
Adjunct Instructor of Piano



AMELIA MOTT | COLLEGIAN

In defense of the Alternative Senior Fund

SAMUEL TROPER
CONTRIBUTOR

I started the Alternative Senior Fund to provide an outlet to those who feel that student concerns are neglected or ignored by the Kenyon College administration. I announced this fund over email to demonstrate that students are willing to give money, but do not desire to give to the Kenyon Senior Fund. It functions as a tangible protest.

Several students have asked what issues inspired the creation of the fund. I highlight a few of these complaints below, which include misrepresenting student opinions, telling different organizations different pieces of information and a lack of equitable representation on committees.

The faults I find with the administration are not comprehensive. There are important issues of which I am unaware. I would encourage others to point those out, whether it be in an email, an editorial or through other means.

I attended the initial K-Card policy focus group meetings over the summer of 2016. The reports from these focus groups were used as the basis for the formation of the new K-Card policy, but students such as myself feel the report didn't accurately reflect student consensus. The report reads like students had mixed views regarding the new K-Card policy, when most students present were against the proposed changes. Administrators frequently cite poor attendance at policy related meetings, though low attendance may be due to the sentiment that our opinions are misrepresented.

When the Office of Housing and Residential Life (ResLife) and the Office of Student Engagement (OSE) made changes to the lounge policy last year, Greek organizations were invited to individual meetings with ResLife and the OSE, one of which I attended as the president of Alpha Delta Phi. Following these meetings, the leaders of various Greek organizations met and felt that OSE and ResLife gave each organization different information regarding lounge policy. The fact that students felt that they were being divided and presented with different information is frankly unprofessional and unacceptable.

Policy committees such as the Alcohol Task Force (ATF) are dominated by administrators. The ATF is currently comprised of two students, six administrators and zero faculty members. This means students have no true control over many policies. Student representation on committees and other policy making groups must be at least equal to administrative representation to have a fair representation of students.

Administrators only work here. Students live here. We need stronger representation for those decisions that affect us most. Frequently, the handful of students on committees are selected by administrators or smaller groups on campus. Access to committees needs to be advertised and open to the whole student body.

Administrators need to recognize that they can and have had negative effects on campus. Administrators should make policies that help the student body. Kenyon is full of well-educated students. If the administration can't provide an explanation acceptable to a majority of the student body, then there is an issue with the policy.

Administrators need to stop cherry-picking representatives and need to be more deliberate and open when making policies. Faculty also need to recognize that administrative decisions affect students and the classroom. A student that is worried about their views being misrepresented, focused on sifting through misleading information or stressed because administrators who don't have to live under their own policies control major facets of our lives isn't going to be able to put the same effort into discussions or classwork as they could otherwise. Faculty need to step up and push for more intelligent, thoroughly researched and openly discussed decisions on campus.

These specific issues only begin to cover negative administrative actions I have seen in my time here. This doesn't touch on many other issues, such as the booked schedule of the Health and Counseling Center, the financial barriers present at Kenyon or poor accessibility. We need to make clear how we feel about issues and we need to be given a true voice because it affects our lives significantly. We need to hold the administration accountable. The Alternative Senior Fund attempts to do so by having a quantifiable effect on the Kenyon Senior fund. I will continue to run the Alternative Senior Fund until I see real changes and responses from the administration.

Samuel Troper '18 is an economics major from Worthington, Ohio. You can contact him at troper@kenyon.edu.

Thrill of transgression: Augustine’s pears and Kenyon’s bikes

Saint Augustine’s *Confessions* helps us understand recent email chains and bicycle thefts.

CAMERON AUSTIN
OPINIONS EDITOR

Can we agree that it is *not okay* to steal a bicycle? Even if it is unlocked. Even if you are drunk. Even if you plan to return it. The longer this cycle of thefts and all-student emails continue, the less trust I find myself able to place in this student body.

Almost a month ago, the *Collegian* published an article describing the recent wave of bike thefts and the accompanying “I’ve lost my —” emails. My gripe is not with the senders of these emails; it is with those Kenyon students who necessitate the composition of these emails.

Back in September, I must have forgotten to lock my bike on a particular Saturday night.

The next morning it was gone, probably stolen by some drunk partier taking it for a joyride. I eventually found my bike in front of Peirce Dining Hall, only to have it stolen again the next weekend, the night before I planned to purchase a new lock in Mount Vernon.

That Saturday night, as I walked furiously across campus in search of my bicycle, I was reminded of a scene from Saint Augustine’s *Confessions*. I read this text last year for the introductory Integrated Program in Humane Studies course Odyssey of the West, and, I admit, I feel just a little pretentious drawing relevance from a centuries-old memoir.

But this text is still important, and I hope to show you why.

Augustine recounts how he and a group of friends stole some pears from his neighbor’s trees. Augustine notes that he and his accomplices stole the pears not because the fruit looked appealing — if that were the case, then Augustine would have been willing to commit the theft by himself.

But Augustine admits that he would not have done so if he had been alone; he needed an audience in order to behave wickedly. He and his friends stole the pears to revel in the depravity of the act, to enjoy the thrill of transgressing in the company of others.

After the second theft, I once again found the bike in front of Peirce. But even knowing that the bike was “borrowed” (albeit without permission) does not change my perspective on the event. It is the intention of these “borrowers” which bothers me.

I believe that a sizeable number of the thefts on this

campus occur because, like Augustine and his friends, some Kenyon students take someone’s property just for the fun of it.

This is not just pure speculation on my part. About a week after the theft of my bike, I saw a group of students looking over the bikes outside McBride Residence Hall. They found one which was unlocked, and they joked about riding it across campus.

Not in the mood to interact with drunk people, I continued walking. After I passed, I overheard the group’s decision to leave the bicycle where they found it. That the theft did not occur encouraged me slightly, but it disturbs me to think that theft was even considered

an attractive option.

The realization that the Kenyon community contains individuals who would so flippantly steal a bicycle (or, worse, lodge a bicycle up a tree) has affected how I view this community. I want to find goodness in my peers, but these all-too-common thefts

are challenging that assumption.

Based on these reflections, I have come to a conclusion: Many of these bikes were stolen not because the thief needed the bike or because the thief found the bike particularly attractive. They were stolen for the thrill of it.

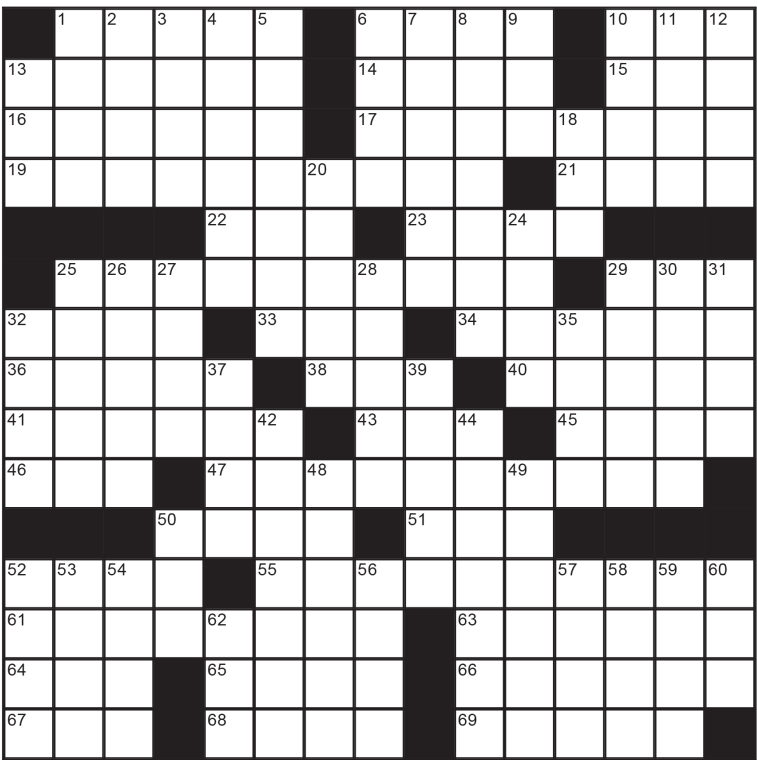
Cameron Austin ’20 is a mathematics major from Chattanooga, Tenn. You can contact him at austin1@kenyon.edu.

CROSSWORD

- ACROSS
1. Pincerlike claw; or, an Australian singer-songwriter
6. E.g. Nov. 16 or March 19
10. Wager money
13. *Law & Order* character
14. Condition which impacts concentration
15. Proof by contradiction
16. Inspiration for André Chénier’s elegy *La Jeune Captive*
17. Loudest
19. Bronze statue outside Gund Gallery
21. Islands
22. Scientific suffix
23. Assert
25. There is a glass one in Storer
29. Head adornment
32. Percussion instrument
33. The youngest Manning brother
34. El _____, the legendary city of gold
36. Eel variety
38. Precursor to the E.U.
40. This Erin might help those with 14-Across
41. Capture
43. Protagonist of *Despicable Me*
45. Precipitation
46. En media ____
47. Description of sculpture in front of Rosse
50. Banana brand
51. Resort
52. What else is in on page 10?
55. He contributed 19-Across, 25-Across and 47-Across to the Hill
61. Hair straightener
63. Nearby mount?
64. Moroccan hat
65. Printer of currency
66. Omitted a syllable
67. Speak
68. Music award show on ABC
69. Moves rapidly across rock face
- DOWN
1. First half of word carved on Roanoke Island
2. Sister rock band
3. Waffle brand in *Stranger Things*
4. Husband of Yoko Ono
5. Ebb or flow, I don’t care!
6. Variant of “damn”
7. Hebrew word for “Lord”
8. Stole
9. Bailey Blaker, Lauren Eller and Gabrielle Healy, for short
10. California city
11. Correct spelling of 54-Down
12. An artist profiled on p. 6 creates these
13. 250, in Roman numerals

Cameron Austin
OPINIONS EDITOR

18. Duh, in internet speak
20. Singer of “Hello”
24. Greek love
25. Hag
26. Harms
27. To love, in Madrid
28. Vassal
29. Like some chicken in Peirce
30. Add an “-or” to find the holder of your Alternate PIN
31. Second half of 1-Down
32. Someone who sends private messages
35. Unusual
37. Old city of Tel Aviv
39. Wreck
42. Celebrant of first Thanksgiving
44. Like Middle Path
48. City of Romeo and Juliet
49. Bravely
50. Insect repellent
52. Kills
53. Beg
54. With an E, he was a popular rapper in the early 90s
56. Bugs in a hill
57. Smile
58. Cancel
59. Actions to be avoided
60. President Decatur enjoys this game
62. “____ little teapot, short and stout”



SOLUTIONS FROM LAST WEEK



Congrats to Isa Mojares ’20 and Dimitri Georgakopoulos ’20 for submitting the first correct solution of last week’s crossword!

Did you finish this crossword? Be the first to email a photo of your finished crossword to collegian@kenyon.edu for a chance to get a shoutout!

Lords and Ladies look for hardcourt success in 2017-18 season

Women's Basketball

PETER DOLA
SPORTS EDITOR

Kenyon women's basketball looks to improve on a successful 2016-2017 season, when they went 19-8 and, for the second straight season, saw themselves in the North Coast Athletic Conference (NCAC) semi-finals.

The Ladies graduated five seniors last year, including leading scorer Bailey Dominguez '17, who averaged 9.7 points per game. But the team is not worried about the upcoming season.

"Three senior starters graduated, but we also had a ten-player rotation, and the bulk of players who played in games are returning this year," Head Coach Suzanne Helfant said. This is Helfant's 23rd season at the helm of Ladies basketball. "We also have a number of first years who will all contribute to the team this season. Ellie Shaub ['21], for example, will make an immediate impact."

Of the returning players, Paige Matijasich '20 and Jessica Gerber '19 look to run the Ladies' back court. Both had impressive seasons last year: Matijasich averaged 6.7 points and four rebounds per game while shooting 35 percent from beyond the arch. Gerber averaged 7.3 points per game. The Ladies will also look toward Griffin Tullis '18 for experience. She is the team leader in rebounds, with an averaging 6.1 per game and holds a strong 36 percent shooting percentage from three-point range.

Despite the offensive assets the Ladies have, Helfant will continue to

prioritize defense. "[Defense] levels the playing field," Helfant said. "If we play great defense, we will always have the chance to be successful and will be in every game that we play."

This defense-first strategy has proven successful for the experienced head coach, who touts a 355-225 (60%) record at Kenyon and whose defense ranked second in scoring defense and first in field goal percentage in the NCAC. The Ladies' defensive stats ranked in the top 20 for both categories among all National Collegiate Athletic Conference (NCAA) teams.



The Ladies huddle up during practice. They beat Muskingum Wednesday night.

| | 1 | 2 | 3 | 4 | F |
|-----------|----|----|----|----|----|
| Kenyon | 18 | 20 | 15 | 13 | 66 |
| Muskingum | 12 | 13 | 17 | 13 | 55 |

Men's Basketball

NOAH NASH
NEWS EDITOR

The Lords basketball team hopes to have a successful campaign after a disappointing 2016-17 season that culminated with a 5-21 overall record and 4-14 record in North Coast Athletic Conference (NCAC) play.

After losing just two seniors, any improvement will have to come from returning players. Among those returning, the Lords have five seniors this year that all played significant minutes last season.

The 6'4" guard Bennett Grigull '18 will begin his senior season after earning a spot on the All-NCAC honorable mention team while averaging 12.4 points per game and 4.8 rebounds per game last year. He will be joined in the backcourt by fellow senior Alex Powell in a few weeks when the guard returns from knee surgery.

Center Alex Laub '18 will look to anchor the paint on both sides of the ball with his 6'9" frame. Phillip Crampton '18, who shot over 41 percent from three point range, brings shooting to a big man slot, which will stretch the floor and open the defense for the team's guards. Forward Will Sigl's '18 offensive and defensive versatility will also be an asset for the team in 2017-18.

"We have an incredible group of seniors, and to have five seniors in Division III basketball is rare and is a testament to their dedication," Head Coach Dan Priest said.

Priest begins his eighth season as the Lords' head coach with high hopes, "our expectation is to be competitive with every team we play and have the mentality that we can win every game on our schedule," he said.

The team's season will continue this upcoming weekend at home, when they play Albion College on Friday afternoon and Trine University on Saturday.



Ugnius Zilinskas '21 goes up for a layup as a defender contests his shot attempt.

| | 1 | 2 | F |
|---------|----|----|----|
| Kenyon | 43 | 52 | 95 |
| Earlham | 43 | 38 | 81 |

Lords fall in 2nd round Lords 25th, Ladies 10th at regionals

PETER DOLA
SPORTS EDITOR

On a rainy day in Westerville, Ohio, Lords soccer's National Collegiate Athletic Association (NCAA) tournament run ended against 10th-ranked Otterbein University with a 3-2 loss. The loss followed a 1-0 win against Transylvania University in the tournament's first round.

The lone goal of the game against Transylvania came in the 43rd minute of the match, when Max Taylor '20 headed the ball into the right corner of the net. Kenyon outshot Transylvania 18-5 by the end of the match. Transylvania's best goal scoring opportunity came in the 79th minute when Tyler Joy-Brandon fired the ball off the crossbar.

In the second round tournament, the Lords faced Otterbein, a team they had defeated 4-1 in the third game of their season. The Lords were without their leading goal scorer Henry Myers '18, who had tallied 13 goals for Kenyon this season. He was forced out early in the previous game with a knee injury.

Despite the Lords putting pressure on Otterbein from the start, forcing the Otterbein goalie Collin

Hoffmann to make a couple of saves within the first 15 minutes of the match, Otterbein struck first in the 23rd minute. After winning a corner, Otterbein whipped a cross into the Kenyon box. The Cardinals got on the loose ball and tucked it into the back of the net.

Otterbein managed two more goals in the 31st and 42nd minutes and went into half up 3-0. This is only the third game in the last four seasons the Lords have allowed three goals.

In the second half, the Lords began to come back in the 74th minute of the match when Woo Jeon '18 headed a cross by Greg McNeer '19 into the net. Five minutes later, Jeon managed another goal for the Lords, bringing the score to 3-2. The Lords failed to score in the last 10 minutes of the match, ending their hopes of a run into the NCAA tournament.

The Lords went 16-3-3 during the season and undefeated in conference play.

"We're all a little disappointed to not have as big of a postseason run as previous years," Billy O'Neill '18 said. "There was still a lot to be proud of from this year, and the guys have a lot to look forward to next year."

PETER DOLA
SPORTS EDITOR

Men's Cross Country

The Kenyon men's cross country season ended this weekend with a 25th-place finish at the National Collegiate Athletic Association (NCAA) Division III (D-III) Great Lakes Regional Championship. The team failed to qualify for the NCAA Division III championships.

Calvin College finished in first place with 61 points, followed by DePauw University with 111 points. Ohio Northern University rounded out the top three schools with 123 points.

The Lords were led by Kyle Rose '19, who finished 83rd individual with a total time of 27:10.3 on the 8K course. Tommy Johnson '20 was the other Lord who finished in the top 100 individual races, clocking a 27:29.9 time, good enough for 99th place.

Kenyon's scoring was rounded out by Vincent Lewis '20, Ben Bratzler '21 and Patrick Ahlgren '21. Lewis finished in 170th

with a time of 28:46.4. Bratzler clocked in just under a second later for 179th place. Ahlgren was the final Kenyon runner to contribute to the Lords' team score. He finished 184th with a 29:23.4 time.

The 25th-place finish for the Lords, does show improvement for the men's runners, who finished 35th last year at the same regional championships. The Lords hope to continue their improvement during their next season.

Women's Cross Country

The Ladies cross country team earned 10th place at the 6K NCAA Great Lakes Regional race this weekend at Ohio Wesleyan University, which was not enough to earn them a bid in the NCAA Division III Championship meet. The event brought their successful 2017 season to an end.

Hope College took home the title with 88 points, while Calvin College and Allegheny College took home second and third with

113 and 117 points, respectively. Every runner from Hope College finished in the top 25 on the individual score sheet.

Grace Moses '20 led the Ladies with a 23:33.9 time, good enough for a 47th-place individual finish.

Quinn Harrigan '19 and Courtney Johnson '21 followed suit with a 23:52.4 and 23:54.2 time and a 59th and 60th-place finish, respectively. Tate Serletti '21 was the fourth Lady to cross the finish line in 68th place with a 6K time of 24:07.4. Andrea Ludwig '19 rounded out team scoring with a 24:08.1 and a 69th-place finish.

The Ladies were without Eleanor Tetreault '21, the reigning North Coast Athletic Conference (NCAC) newcomer of the year, who was out due to injury. This 10th-place finish ended the Ladies' season. The team saw success much of this year, as they earned either second or third place in all of their previous five races.

The Ladies, led by Tetreault, look to continue to improve in their 2018 campaign.



KIM DAVIDSON

In their first North Coast Athletic Conference dual meet, the Ladies barely defeated Denison in the last race to take the meet 154-146. The Lords lost to the Big Red 186-112.

Ladies edge out Big Red, Lords lose in first NCAC dual meet

ADAM SCHWAGER
SPORTS ASSISTANT

| | |
|------------------|-----|
| Women's swimming | |
| #3 KENYON | 154 |
| #4 DENISON | 146 |

The Kenyon Ladies came up big without some of their best swimmers on Saturday, as they narrowly defeated the Denison University Big Red 154-146 in their first North Coast Athletic Conference (NCAC) dual meet of the season.

First-year swimmer Crile Hart performed well, sweeping three individual events while helping the Ladies finish second in the 200-yard medley relay. In the end, she was responsible for 31 points. Hart was named NCAC swimmer of the week for her performance.

Other notable Ladies performances include Kendall Vanderhoof '20, who finished first in the 200-yard freestyle and the 500-yard freestyle while helping the Ladies finish third in the 400-yard freestyle relay. This is a significant improvement from last year, when she finished sixth and seventh in her

two individual events against Denison.

"This year, to come back and win the 200-yard and 500-yard free and be on the 'B' 400-yard freestyle relay and get third felt so great," Vanderhoof said. "I know my hard work in practice is paying off."

Hannah Orbach-Mandel '19, the NCAC swimmer of the week for Oct. 23-Oct. 30, won the 100-yard freestyle and the 50-yard freestyle. She also helped the Ladies win the 400-yard freestyle relay and be runners-up for the 200-yard medley relay.

Coming into the last event, the Ladies found themselves down by one point to Denison, 142-141. In the 400-yard relay, whichever team finishes first gets 11 points, while second gets four points, and third gets two points. This means that the Ladies' "A" relay team of Zoe Toscos '20, Emmerson Mirus '21, Celina German '21 and Orbach-Mandel had to finish first in order to win the meet.

"I wasn't aware of the score before the relay, which I am thankful for," Toscos said. "Our team is really good at creating an exciting atmosphere on deck so I didn't need any extra motivation for the relay."

Orbach-Mandel was able to finish before the Denison "A" relay by 0.87 seconds to win the race and take home a victory for the Ladies. "It was a close relay, so it was exciting to lead off and watch the rest of the girls finish strong," Toscos continued. "I think the whole team was invested in our relay, since a lot people knew about the score beforehand so we definitely fed off that energy."

The Ladies will compete at the Ohio State University all weekend in the Ohio State Invitational and at Malone University (Ohio) at the Malone Invitational on Saturday.

| | |
|----------------|-----|
| Men's swimming | |
| #1 KENYON | 112 |
| #3 DENISON | 186 |

The Lords lost their North Coast Athletic Conference (NCAC) dual meet opener on Saturday, falling to the Denison University Big Red by a score of 186-112.

The Lords had only two first-place swims in the meet, with Ben Baturka '20 winning the 100-yard backstroke (50.78), and Tim Hagemeister '21 winning the

500-yard freestyle (4.34.08) over second-place teammate Connor Rumpit '20 (4.36.19).

In the diving competition, Ryder Sammons '19 shone, winning both the one-meter (280.50) and three-meter (247.95) diving competitions. In both competitions his teammate Josh Yuen-Schat '18 was the runner-up, with his best scores of the year of 244.80 and 217.42 in the one-meter and three-meter, respectively.

The Lords entered the meet ranked first in the preseason College Swimming Coaches Association of America (CSCAA) Division III poll, while the Big Red ranked third. After the meet, the rankings flipped as the Big Red proved themselves to be among the best in the National Collegiate Athletic Association (NCAA).

The Lords' next meet will be in Columbus this weekend, as they compete in the annual Ohio State Invitational against stiff competition such as North Carolina State University, University of Notre Dame, West Virginia University, University of Pittsburgh and Penn State University.

Big Red tops Lords in season finale

ADAM SCHWAGER
SPORTS ASSISTANT

| | |
|---------|----|
| DENISON | 51 |
| KENYON | 20 |

The Lords football team finished their season on Saturday in Granville (Ohio), losing to Denison University 51-20. The Lords finished the season 0-10, going winless for the first time since 2011 and for the first time under Head Coach Chris Monfietto.

The game started off well for quarterback Thomas Merkle's '20 offense. He opened the game with a 90-yard, six-minute touchdown drive to take an early 7-0 lead. Then the Denison Big Red took over the game, scoring three touchdowns before halftime to take a 21-7 lead. The Big Red put the game out of reach for the Lords by scoring a 73-yard rushing touchdown and a 56-yard rushing touchdown on back-to-back offensive plays to take a 34-7 lead. By the time Denison had put together a 44-7 lead, Head Coach Chris Monfietto chose to use his senior quarterback Sam Appel in Appel's final game as a Lord. Appel was

able to get some traction late in the game, throwing two touchdowns to fellow senior Ian Bell in futility as the Lords lost 51-20.

Wide receiver Ian Robertson '19 worked his way into the Kenyon record book this season. His 1,053 yards put him eighth in the single-season record book for the Lords, his 80 receptions finished sixth, and his 13 touchdowns tied for second. His season is more impressive considering his slow start. In the first three games, Robertson had no touchdowns and only 78 yards on 10 receptions. After those first three games, he had a stretch of six straight games with 100+ receiving yards only broken this week, and a stretch of seven straight games with at least one touchdown.

Merkle also found his way into the Lords' record book this season. He finished this season first in pass attempts (504), pass completions (304) and pass completion percentage (60.31%). His 22 touchdowns put him at second in the all-time record book and make him the only Lord in the 21st century in the top 10 of that category. He also

finished second in passing yards, falling six yards short of the mark he set last year of 2,928 yards.

Defensively, cornerback Curt Williams '18 led the North Coast Athletic Conference in tackles with 143, linebacker Jake LaPoint '18 finished fifth in sacks with eight, and LaPoint and defensive tackle Trevor Brown '20 finished first and second in fumble recoveries, with four and three respectively.

The youth of the Lords could carry them forward as they attempt to rebound from their lost season. A majority of the starters and offensive producers on this team are underclassmen and will be back in Gambier to improve on their 2017 season. The Lords' top rusher Seamus McCurren '21 will be a sophomore next year, and starting running back Rob Meager '19 will be returning for his senior year from an ACL tear to lead the Kenyon rushing attack. Robertson will look to have another record-setting year during his senior season, and Merkle will continue to rise in the career record books his junior season.

THIS WEEK IN KENYON SPORTS HISTORY:

This week in 1979, Water Polo Club finished its season with a 14-1 record, losing only to Division I "powerhouse" Cleveland State University. The club managed to win the Division II American Midwest Conference for the second year in a row.